The Philadelphia Conservatory of Music

Seventieth Season

Catalogue "A"

1946-1947

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"The best insurance against material losses is the education that develops inner resources."

Olga Samaroff Stokowski

The Philadelphia Conservatory of Music

Main School
216 South Twentieth Street
Philadelphia 3, Penna.
Phone, Lo 7-1877

FOUNDED, 1877
INCORPORATED, 1884

Branch Schools
The Rittenhouse, 52 East Lancaster Ave.
Ardmore, Penna.
Newtown Branch, Century Club
Newtown, Pa.

Dr. Willem Ezerman, *President*
Allison R. Drake, *Dean*
Maria Ezerman Drake, *Managing Director*

Year Book 1946 - 1947

SEVENTIETH SEASON

Mary V. Hagerty
Secretary

Alice E. Stallman
Evelyn Sutherland
Assistant Secretarys

THE PHILADELPHIA CONSERVATORY OF MUSIC

The oldest chartered Music School in the State of Pennsylvania

SEVENTIETH SEASON

While highly endowed institutions provide opportunities for a free musical education in the case of a limited number of outstanding talents, the task of offering a thorough musical training to the general public on a sane and sound basis cannot be neglected if music is to take its rightful place in the civic and national life of the United States.

Not only to teach professional players, but to start the musical training of children in the right way, to teach the layman to enjoy the art of music, to prepare capable teachers and give them a valuable musical background, is the aim of THE PHILADELPHIA CONSERVATORY OF MUSIC.

DEGREES

By virtue of the power granted to THE PHILADELPHIA CONSERVATORY OF MUSIC in its charter, the Philadelphia Conservatory is empowered by Article Second to "grant to its students diplomas of honorary testimonials in such form as it may designate, and grant and confer such honors, titles and degrees as are granted and conferred by any University in the United States for proficiency in music."

The three degrees conferred by this institution are: *Bachelor of Music* *Master of Music* *Doctor of Music*

IN THE PREPARATORY DEPARTMENT meticulous attention is given to students beginning their musical education. The responsibility of starting the child's musical training in the right way rests with the parents, whose attention therefore is invited to the efficient system of grading and requirements, examinations and degrees. This system, THE PHILADELPHIA CONSERVATORY SYSTEM, is bound to lead to a maximum of progress and efficiency. Hereby the ambition of the student is aroused and steadily maintained. New students desiring to enter the Conservatory will know instantly how they can be placed and what they have to work for in the immediate future. All students work toward a common goal and the element of competition is introduced in a splendid manner.

IN THE CONSERVATORY DEPARTMENT courses of study are provided for each branch of musical art, including everything necessary for the training of an artist, a teacher or any serious amateur student of music. These courses, none of which should be neglected, correlate and amplify each other, with the one object in view, viz.: a thorough, well balanced musical education. Teachers of the best quality only, each selected for excellence in his special field, are in charge of their special courses of instruction.

SPECIAL STUDENTS, adults, music lovers, those who are students for cultural purposes, may enter at any time and for any number of lessons. They do not have to appear in concerts. Special students will be part of the Conservatory student life to the extent of their own choice.

RETURNING VETERANS, men and women released from the war services, may, if properly qualified, register for full or part time study in the school.

The annual examinations at the end of each school year are also of great value to the pupils and teachers as well. A definite point is reached, when the grade is made for which the student has been prepared.

An artistic atmosphere is created by means of artists' and students' recitals, lectures, and intimate contact between all students and instructors.

It is this atmosphere, that students, graduates, parents of students and those interested in the Conservatory value so highly.

During the course of the season, each *regular* student will be obliged to play at concerts, given in the school auditorium (closed concerts), where parents, relatives, and friends are invited. The most deserving students will then be selected to play at the public concerts to be given in one of the concert halls in the city.

FACULTY

Pianoforte

MADAME OLGA SAMAROFF STOKOWSKI, Mus.D., Master Class
ALLISON R. DRAKE
JOSEPH BATTISTA

JOSEPH ARCARO, Mus.M.
WINIFRED ATKINSON
FRANCES BARKER, Mus.B.
JANE PRICE BEYER, Mus.M.
MARGARET BUEHLER, Mus.B.
LESLEY CATHCART, Mus.B.
EVELYN CHRISTMAN, Mus.M.
MARGARET COLLINS, Mus.B.
DORIS DICKENS, Mus.B.

ANNAMAE HOFFA
JANE JURRJENS, Mus.B.
ANNETTA LOCKHART, Mus.B.
DOROTHEA PERSICHETTI, Mus.M.
GEORGIANNA ROMIG, Mus.M.
MARY ISAAC SATTERTHWAITE
CLAIRE B. SCHAPIRO, Mus.M.
CHARLOTTE SCHREIBER, Mus.M.
EDITH CAROLYN ULMER, Mus.B.

Violin

BORIS KOUTZEN, Mus.D.
HELEN ROWLEY, Mus.B. — WILLIAM BLESS, Mus.B. — OLETAH DIETRICH, Mus.B.

Viola

WILLIAM BLESS, Mus.B.

Violoncello

ELSA HILGER

Double Bass

HEINRICH WIEMANN

Voice

CLYDE R. DENGLER, Mus.D. — CAROLYN V. DILLER, Mus.B. — MARION A. BRADLEY, Mus.B. — GABRIELLE HUNT

Organ

ROBERT ELMORE — JOSEPH ARCARO — VINCENT PERSICHETTI, Mus.D.

Cultural Lectures

Headed by
MME. OLGA SAMAROFF STOKOWSKI, Mus.D.

Harp

EDNA PHILLIPS

Foundation Course for Pianists

MME. OLGA SAMAROFF STOKOWSKI, Mus.D.
ALLISON R. DRAKE

Department of Theory and Composition

VINCENT PERSICHETTI, Mus.D.
KATHRYN R. GRUBE, Mus.M.
DOROTHEA PERSICHETTI, Mus.M.
EVELYN CHRISTMAN, Mus.M.

Practical Orchestration and Principles of Conducting
BRUCE C. BEACH, Mus.D.

Class in Conducting and Score Reading
VINCENT PERSICHETTI, Mus.D.

Piano Teachers' Training and Pedagogy
WINIFRED ATKINSON

Violin Teachers' Training
WILLIAM BLESS, Mus.B.

Ensemble Classes
ALLISON R. DRAKE — WILLIAM BLESS, Mus.B.
HELEN ROWLEY, Mus.B. — OLETAH DIETRICH, Mus.B.

Ear Training and Keyboard Harmony
KATHRYN R. GRUBE, Mus.M.

History of Music and Sight Singing
EVELYN CHRISTMAN, Mus.M.

Orchestra of the Conservatory
BORIS KOUTZEN, Mus.D.
VINCENT PERSICHETTI, Mus.D. — WILLIAM BLESS, Mus.B.

Sight Singing for Singers
MARION BRADLEY, Mus.B.

Form and Analysis 1
DOROTHEA PERSICHETTI, Mus.M.

Form and Analysis 2
VINCENT PERSICHETTI, Mus.D.

Clarinet and Saxophone
FRED DIETRICHS

Trombone
FRED C. STOLL

Bassoon
WILLIAM GRUNER

Oboe and English Horn
ADRIEN SIEGEL

Tympani and Drum
EMIL KRESSE

Piano Sight Reading
ALLISON R. DRAKE

Classes in Vocal Ensemble and Repertoire
CAROLYN V. DILLER, Mus.B.

Vocal Accompanist

Languages
English, French and German
GRETCHEN AMRHEIN, B.S.
Italian
YOLANDA DISILVESTRO, Ph.D.

Trumpet
HAROLD W. REHRIG

Flute
KENTON TERRY

Horn
CLARENCE MAYER

Private Sight Singing for Singers
GABRIELLE HUNT

OLGA SAMAROFF STOKOWSKI, Mus.D., holds the Master Class in piano in the Philadelphia Conservatory of Music. Her reputation as a pianist is international. As a writer on musical subjects and as a lecturer she is equally well known. Her outstanding work as a member of the staff of the post-graduate school of the Juilliard Foundation in New York has placed her name among those of the world's most famous teachers. The honorary degree of Doctor of Music has been conferred upon Madame Samaroff by the University of Pennsylvania.

ALLISON R. DRAKE received his musical training in Philadelphia, studying piano with D. Hendrik Ezerman at The Philadelphia Conservatory of Music, graduating from that institution in 1927. After Mr. Ezerman's untimely death, Mr. Drake studied with Madame Olga Samaroff Stokowski for five years winning his soloist diploma in 1930. Mr. Drake is well known to Philadelphia audiences as a member of the Drake two-piano team and he has also appeared in recital concerts at Town Hall and Carnegie Hall in New York.

BORIS KOUTZEN, Mus.D., *Violinist and Composer,* was born in Uman, Russia. He entered the Moscow Imperial Conservatory, studying under Prof. Leo Zeitlin (violin) and Reingold Gliere (composition). After his graduation in 1922 he went to Germany to complete his studies. Mr. Koutzen gave numerous recitals and chamber music concerts in Europe as well as in America.

Mr. Koutzen's compositions cover a wide field including Symphonic Poems, "Solitude" and "Valley Forge", (Publication award for 1944 of the Juilliard Foundation), a Symphony and other Symphonic works which have been performed by the Philadelphia, Boston, Cleveland, San Francisco, Chicago, N.B.C. and other Symphonic Orchestras. Also several Chamber Music works for various combinations, two String Quartets, the second of which has recently won the award of The Society for Publication of American Music; "Music for Saxophone, Bassoon and 'Cello" has recently been awarded the first prize in the American Composers Alliance competition; an Opera in one act, "The Fatal Oath" and many other smaller works for violin, cello and piano solos. Mr. Koutzen received the degree of Doctor of Music from the Philadelphia Conservatory of Music.

JOSEPH BATTISTA—A Native of Philadelphia and winner of the D. Hendrik Ezerman Scholarship in 1935 at The Philadelphia Conservatory of Music. Mr. Battista was awarded a Fellowship at the Juilliard Graduate School of Music, 1936-39, studying with Madame Olga Samaroff Stokowski and illustrated lectures with Madame Samaroff for the Metropolitan Opera Guild, 1937-38. He was the winner of the Youth Contest, Philadelphia, 1938 and was awarded an appearance with The Philadelphia Orchestra, and was re-engaged in 1939 to play the "Burleske" of Strauss. Mr. Battista made his New York debut at Town Hall in 1940 and gave a Town Hall recital in 1942. In 1941 he won the Guiomar Novaes Award, resulting in a concert tour of Brazil. Mr. Battista entered the Army of the U. S. in July, 1943, where he was placed in Special Services, Music Department. He made appearances as guest soloist with the Rochester, Baltimore, Harrisburg, and National Symphony Orchestras donating all of his fees to the Army Emergency Relief and the American Red Cross. At the time of his Honorable Discharge in October, 1945, he was Concert Adviser and Music Director at Camp Lee, Virginia. He became Professor of Piano, Lebanon Valley College Conservatory of Music in 1940.

EDNA PHILLIPS was solo Harpist of the Philadelphia Orchestra from 1930 to 1946. She has performed all the standard repertoire for solo harp and orchestra, and also the world premiere of Harl McDonald's "From Childhood" Suite (Victor Album), Nicolai Berezowsky's "Concerto" and Paul White's "Sea Chanty" (Columbia Album), which were dedicated to her. Miss Phillips has also recorded the Danse Sacrée et Danse Profane by Debussy with Leopold Stokowski conducting the Philadelphia Orchestra. Miss Phillips has interested many other contemporary composers in writing for the Harp. She is a graduate of the Curtis Institute of Music, an exponent of the method of Carlos Salzedo and is one of the authors of a four years' course in Harp to be used for credit in High Schools.

ELSA HILGER, *Cellist,* made her professional debut at the age of eight as soloist with the Vienna Philharmonic Orchestra at a joint concert with Lotte Lehmann and Leo Slezak. She graduated two years later from the Imperial Conservatory in Vienna, with first honors. After numerous concert tours through Europe and the United States, she became a member of The Philadelphia Orchestra under Leopold Stokowski in 1936. She now sits at the first desk of the 'cello section of the Orchestra. Miss Hilger is widely known as an artist in solo and chamber music.

CLAIRE B. SCHAPIRO, Mus.M., entered the Philadelphia Conservatory of Music at the age of twelve, later winning the Hood Scholarship in piano with Madame Samaroff for three consecutive years. Miss Schapiro received the degrees of Bachelor and Master of Music from The Philadelphia Conservatory of Music. She is active both as a teacher and concert pianist.

CLYDE R. DENGLER, Mus.D., studied voice in Philadelphia with Nicholas Douty and Warren Shaw, in New York with Isadore Luckstone. Mr. Dengler was awarded a Fellowship in voice at the Juilliard Graduate School of New York under Schoen-Rene.

He received the degree of Bachelor of Science and the degree of Master of Arts from the University of Pennsylvania, the degree of Doctor of Music from the Philadelphia Conservatory of Music.

Mr. Dengler is the skillful director of three Chorouses.

VINCENT PERSICHETTI, Mus.D., a native of Philadelphia, received his early training at the Combs College of Music, majoring in Composition under Russell King Miller. Later he graduated from the Curtis Institute of Music in Conducing under Fritz Reiner.

In addition to this he has held scholarships at The Philadelphia Conservatory of Music in piano under Madame Olga Samaroff, at the same time studying Composition with Paul Nordoff. Mr. Persichetti received the Degrees of Master and Doctor of Music from the Philadelphia Conservatory of Music. Further study was with Roy Harris at Colorado College.
He was head of the Composition department at Combs College of Music until 1942 when he was appointed head of the Composition department and special instructor for post graduate students at the Philadelphia Conservatory of Music. Since the age of sixteen he has held the post of Organist and Director of Music at the Arch Street Presbyterian Church in Philadelphia. He won first honors in the National Federation of Music Clubs contests in composition and piano and has been awarded prizes for organ playing by the American Guild of Organists.

Mr. Persichetti's compositions have been performed by the League of Composers and the National Association of American Composers and Conductors through the Columbia Broadcasting System in addition to presentations in Town Hall, New York. His Fables for Narrator and Orchestra was given its world premier last season by Eugene Ormandy and the Philadelphia Orchestra. The Third Piano Sonata was featured in the Seventh Annual Festival of Modern Music in Los Angeles. In the NYC Festivals of American Music of 1944 and 1945 two programs were given over to his compositions exclusively. In 1944 Howard Hanson gave the world premiere of his Dance Overture in Rochester.

In 1943 he won the Julliard Publication Award for his orchestral score, Dance Overture, and first prize for his Third Piano Sonata at the Colorado College Fine Arts Festival. His Second String Quartet won the 1945 Blue Network prize in Chamber Music. Among his recent compositions are two symphonies, The Hollow Men for Trumpet and String Orchestra, Concertino for Piano and Orchestra, two string quartets, three piano sonatas, thirty poems for piano and numerous other works for chamber combinations.

DOROTHEA PERSICHETTI, Mus.M., majored in piano and Musicology in Kansas at Southwestern College, and in Colorado was the winner of scholarships with Joseph and Rosina Lhevinne. Later she was awarded several scholarships in piano under Madam Olga Samaroff-Stokowski at the Philadelphia Conservatory where she received the Bachelor and Master of Music Degree. Mrs. Persichetti has given lecture recitals and is active in performing and promoting music for contemporary composers. With her husband she has presented many premieres in New York and the West.

Entrance Requirements for Applied Music

Students entering the preparatory department will be graded after having been examined. They are recommended to enroll before September 16th, so that a full season's work can be accomplished.

The piano and violin sections of the preparatory department are divided in six grades, followed by the intermediate department divided in four grades.

The cello section of the preparatory department is divided in two grades followed by the intermediate department divided in four grades.

There is no preparatory or intermediate grading for voice. For harp the intermediate department is divided in four grades.

After successful completion of the intermediate course, students may enter the four year course for diplomas and degrees.

Students having received their musical education in institutions other than The Philadelphia Conservatory of Music, may enter the course leading to the teacher's diploma and Bachelor of Music degree, after taking the examination in applied music (piano, violin, harp or cello 4).

For detailed information, as to material covered in the preparatory, intermediate and graduating departments see "Catalogue B" plan of study, which will be mailed to you upon request.

Advanced standing in applied music is given only after examination before a faculty committee.

The musical knowledge required to enter the degree courses should consist of a knowledge of elementary theory which should include a knowledge of notation, keys and scale construction.

High school graduation or its equivalent will be required for admission to degree courses.

Four summer terms of six weeks each, private lessons, may be substituted for two semesters.

Courses Leading to Teacher's Diploma and Bachelor of Music Degree

Majoring in Piano or Organ

FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR
Piano 5	Piano 6	Piano 7	Piano 8
†Organ	†Organ	†Organ	†Organ
†Piano 5	†Piano 6	†Counterpoint	†Chorus
†Ear-Training 1	†Ear-Training 2	†Ensemble 2 (Piano)	†**Composition 1
†English	†Harmony 2	†Form and Analysis 2	†Ensemble 3 (With Strings)
†Form and Analysis 1	†History and Literature of Music 2	†Orchestration 2 and Conducting	***Foundation Course for Pianists
†Harmony 1	Teachers' Training 1	†***Piano Sight Reading	†Modern Harmony
†History and Literature of Music 1	†Orchestration 1	†Sightsinging	†Pedagogy
†Keyboard Harmony	*Ensemble 1	Teachers' Training 2	***Cultural Lectures
*Language	†Chorus		

*Elective.
**Not required for Teacher's Diploma.
***Can be taken in any year of the course.
†Subjects required for Organ Major.

Majoring in Theory and Arranging

FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR
Ear-training 1	Composition 1	Composition 2	Conducting and Score Reading
Form and Analysis 1	Ear-training 2	Counterpoint	Ensemble 2, 3, or 4
Harmony 1	Form and Analysis 2	Ensemble 2, 3, or 4	Fugue
English	Harmony 2	Modern Harmony	Language
History and Literature of Music 1	History and Literature of Music 2	Wind Instrument	Modern Orchestration and Arranging
Keyboard Harmony	Orchestration 2	Secondary Piano	Secondary Piano
Orchestration 1	Secondary Piano	Chorus	***Cultural Lectures
Secondary Piano	String Instrument		
Chorus			

Preliminary year of study may be arranged upon the advice of a Faculty Committee.

Majoring in Violin, Cello and Wind Instruments

FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR
Major Instrument 5	Major Instrument 6	Major Instrument 7	Major Instrument 8
Piano	Piano	Sightsinging	Modern Harmony
Ear-training 1	Ear-training 2	Counterpoint	**Composition 1
Harmony 1	Harmony 2	Orchestration 2 and Conducting	Ensemble 3 or 4
English	History and Literature of Music 2	Ensemble 3 or 4	Pedagogy
History and Literature of Music 1	Orchestration 1	Form and Analysis 2	Orchestra
Form and Analysis 1	Ensemble 3 or 4	Orchestra	*Chorus
Ensemble 1	Orchestra	Chorus	***Cultural Lectures
Orchestra	Chorus		Teachers' Training
*Chorus	*Language		
*Language			

Majoring in Composition

FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR
Piano	Piano	Piano	Piano
Ear-training 1	Ear-training 2	Counterpoint	Fugue
English	Harmony 2	Composition 3	Composition 4
Harmony 1	Composition 2	Orchestration 2	Conducting
Composition 1	History and Literature of Music 2	Ensemble 2, 3 or 4	Ensemble 2, 3 or 4
History and Literature of Music 1	Orchestration 1	Form and Analysis 2	Chorus
Keyboard Harmony	String Instrument	Chorus	***Cultural Lectures
Form and Analysis 1		Wind Instrument	Language
		Modern Harmony	

*Elective. **Not required for Teacher's Diploma. ***Can be taken in any year of the course.

Courses Leading to Teacher's Diploma and Bachelor of Music Degree

Majoring in Voice

FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR
Voice 1	Voice 2	Voice 3	Voice 4
Piano	Piano	Sightsinging	Modern Harmony
Ear-training 1	Ear-training 2	Counterpoint	**Composition 1
Harmony 1	Harmony 2	Form and Analysis 2	Language
English	History and Literature of Music 2	Vocal Repertoire	Work with an Accompanist
History and Literature of Music 1	Vocal Ensemble	Work with an Accompanist	Chorus
Form and Analysis 1	Work with an Accompanist	Chorus	*Pedagogy
Chorus	Chorus	German	A Voice Recital or its Equivalent
Sightsinging for Singers	French		***Cultural Lectures
Italian			

Majoring in Harp

FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR
Harp 5	Harp 6	Harp 7	Harp 8
Piano	Piano	Sightsinging	Modern Harmony
Ear-training 1	Ear-training 2	Counterpoint	**Composition 1
English	Harmony 2	Orchestration 2 and Conducting	Ensemble
Harmony 1	History and Literature of Music 2	Form and Analysis 2	Pedagogy
History and Literature of Music 1	Orchestration 1	Ensemble	Orchestra
Form and Analysis 1	Ensemble	Orchestra	Chorus
*Chorus	Orchestra	*Chorus	***Cultural Lectures
*Language	Chorus		

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*Elective.
**Not required for Teacher's Diploma.
***Can be taken in any year of the course.

Regulations for the Master of Music Degree

Candidates for the Master of Music Degree must have received the Bachelor of Music Degree from The Philadelphia Conservatory of Music or from another institution of equal standing or they must present satisfactory evidence that they have received training equivalent to that required by The Philadelphia Conservatory of Music for the Bachelor of Music Degree.

The minimum of two years of study is required for the Master of Music Degree after having been awarded the Degree of Bachelor of Music.

Candidates for the Master of Music Degree may concentrate in Applied Music, Composition, Theory, Musicology or Music Education.

With Applied Music as the major subject and Composition as a secondary subject the following requirements must be met: A recital program on the instrument in which the Candidate is majoring.

Original Compositions for the instrument in which the Candidate is majoring.

A four-voice fugue, vocal or instrumental and scoring a composition for orchestra.

For Candidates concentrating in Composition, the thesis will take the form of an original work scored for full orchestra.

The work submitted must be sufficiently mature musically and technically to make possible an effective public performance.

A written thesis will be required of Candidates concentrating in Musicology, Theory of Music or Music Education. The thesis will not necessarily represent a contribution to knowledge but must show independent and intensive work based in part on source material.

The Candidate must demonstrate a thorough acquaintance with the literature in his field and must display the ability to present in orderly fashion the result of his study.

Soloist Diploma

For the Soloist Diploma the student must complete the entire teachers' course and the post-graduate course in the instrument in which he majors, at the end of which a public recital will be required.

Data Relative to Applicants for the Degree of Doctor of Music

PERIOD OF STUDY REQUIRED (Three Years in Residence)

A period of two years should elapse between the award of the Master's degree in music and the entrance into the period of advanced study terminating in the eligibility for the doctorate. This, however, may be set aside by the action of the advisory committee on examining the credentials offered by the applicant.

CREDENTIALS REQUIRED

1. Evidence of previous degrees granted.
2. Credits accorded in all courses completed in other institutions.
3. Works submitted as a testimony of previous graduation for introductory consideration. (Thesis and Compositions.)

PERSONAL DATA

1. The applicant's present professional duties.
2. Past professional activities.
3. References relating to the applicant's professional standing.
4. His technical ability on his major instrument.

Regulations for the Doctor of Music Degree

A thesis shall be required of each candidate for the degree.

For candidates concentrating in composition the thesis will take the form of a symphony, opera, oratorio or other similar work in large form.

In other fields a written thesis will be required.

The thesis must show power of independent research and be a contribution to knowledge.

Subjects may concern the psychological and philosophical aspects of music.

Cultural Lectures 1946-1947

"Talent alone is not enouugh; there must be a man behind the book."—EMERSON.

What is true of writers is also true of musicians. The development of the human being as a person will ultimately determine the quality and scope of his or her achievement in life.

The Philadelphia Conservatory of Music offers a unique cultural opportunity to its student body and to outside subscribers in two correlated courses of weekly lectures.

Madame Samaroff will discuss "The Evolution of the Art of Music." Another eminent authority will discuss "The Influence of European History, Literature and the Arts upon the Western Culture."

In the first half of the school year, the weekly lectures will include vital developments in the sixteenth, seventeenth and early eighteenth centuries.

In the second half of the school year, the lectures will include vital developments in the late eighteenth, nineteenth and early twentieth centuries.

Madame Samaroff's lectures will be illustrated by slides and phonograph records.

FEES—For each course (series of ten two-hour lectures) $20.00
Special Student Rate 10.00

Ear-Training 1 and 2

The purpose of this course is to develop the rhythmic sense and training the musical memory through the recognition, singing and writing from dictation, first, of pitches, simple rhythms and melodies, later, intervals, all triads, seventh chords and inversions and modulations in melodic and harmonic dictation.

Form and Analysis

A comprehensive study of orchestral, instrumental and chamber music, both old and new from a harmonic, rhythmic, melodic and formal standpoint.

History and Literature of Music 1

An intensive course designed to familiarize the student and layman with the development of music historically and thereby awaken a true appreciation of the qualities that differentiate great periods, i. e., Gregorian, Polyphonic, Homophonic, etc., illustrated with phonograph records. The student is given, also, a comprehensive background of relative historical events that enrich his understanding of the part music plays in the evolution of culture. The immediate goal of the course is to stimulate a lively interest in the subject matter and enable the student to acquire a working knowledge which is definitely accurate.

History and Literature of Music 2

A more intimate study of composers and their works, emphasizing their contributions in the various periods of composition. The first semester is devoted to analysis of different forms, using phonograph records of songs, masses, symphonies and operas, with special emphasis on Bach's B minor Mass and the "Niebelungen Ring." The second semester is conducted as a seminar with special assignments and papers by individual students. The course is designed to interest the student in general musicology.

History and Literature of Music 3

A Post-Graduate Course designed for those preparing Theses for Master of Music or Doctor of Music degrees, or those interested in the Field of Systematic Research. Material is integrated

so that the student may secure an insight into Musicological methods and gain practical experience in Research.

Part I—A Survey of the Fields of Historical and Philosophical Research;—Problems and Technic of Research;—Comparative Musicology.

Part II—Methods of presentation;—Application of Methods in practical field work;—Intensive Criticism and Composition.

Preparatory Department

Classes in Elementary theory and ear-training are given in preparation for the advanced courses.

For particulars concerning a modern type of study in which a specialty is combined with general cultural experiences music, inquire at the office.

Modern Harmony

(*Developments in Twentieth Century Harmony*)

A study of the new treatments given old harmony and the handlings of new harmony by composers of this century. The course is put on a four-part harmony basis and is a continuation of Harmony II.

Orchestra and Ensemble Classes of the Conservatory

The Orchestra consists of pupils of the Conservatory. Rehearsals take place once a week. Different forms of Orchestral compositions will be rehearsed. Thus the pupils have every advantage for thorough drill in orchestral work.

The study of chamber music takes a very important part in our plan of musical education. This form of musical performance should be one of the aims of musical education and should be developed at an early stage. It is the art of giving and receiving. Self-expression depends entirely upon the keenest ability to listen to others as well as to one's self.

Orchestration 1

Test—"Project Lessons in Orchestration"—A. E. Heacox (Ditson).

Scoring for Strings, Woodwinds and Brasses, separately and in combination.

Lectures and demonstrations on the ranges, technical possibilities and orchestral usage of the instruments of the orchestra. Reading from score, using phonograph recordings of compositions by standard composers.

Orchestration 2 and Conducting

FIRST SEMESTER—Advanced Orchestration

Reference Text—"Principles of Orchestration"—Rimsky-Korsakoff

Scoring for full Orchestra and small ensembles.
Harmonic Texture as applied to instrumental writing.
Writing for special instruments—harp, percussion, etc.
Modern harmony and orchestral color.
The possibilities of the symphonic band.

SECOND SEMESTER—Conducting

Text—"Technic of the Baton"—Stoessel

Rudiments of baton technique.
Graded Exercises in score reading at the piano.
Problems of interpretation.
Rehearsal procedure.

Piano Sight-reading

The study of sight-reading accompaniments and such material as will give the student experience and a better efficiency in reading at sight.

Sight Singing

Training in Sight Singing is a fundamental necessity in music study. Special drills are given in units of rhythm and basic rhythms encountered in music of medium grade. Exercises will be used containing diatonic and chromatic tones, intervals and simple modulation in all keys. Part songs will also be studied.

Sight Singing for Singers

An elementary course designed especially for Singers who have had little previous theoretical training. The object of this course is to read music correctly while studying the application of essential musical fundamentals. Th music used will include single and part exercises and songs, as well as compositions in the standard vocal literature.

The Teachers' Training Class—Piano

The Teachers' Training Class covers two years of study.

TEACHERS' TRAINING 1.

a. Music Fundamentals.

b. Study of essential problems and manner of presentation to pupils.

TEACHERS' TRAINING 2.

Methods and Teaching Material.

A course devoted to the study of material illustrating all teaching problems. Designed to further illuminate the points stressed in Teachers' Training 1a. (See Teachers' Training 1, catalogue B, Plan of Study.)

TEACHERS' TRAINING FOR VIOLIN

Will include consideration of methods and material and analysis of the requisite points for the building of good playing.

Vocal Ensemble

This course includes the fundamental principles of Ensemble Literature for Women's and Mixed Voices including analysis of Classic Songs, accuracy and reading, clearness of diction and elasticity of expression.

Voice Methods and Repertoire

Book reviews and Program building, further study of vocal literature.

Concerts and Recitals

Besides the regular student concerts a number of Faculty Concerts and Lectures will be given for the educational value of the student body. It is obligatory to all degree course students to attend all the Faculty Concerts and Lectures and at least fifty per cent of the student recitals.

Prizes and Scholarships

In case of extraordinary talent, a Free Scholarship, either entire or partial, may be awarded by the Conservatory to the student who does not possess the means of defraying the expenses of the course.

The D. Hendrik Ezerman Foundation scholarship for a talented and worthy piano student under Madame Olga Samaroff's personal instruction will be awarded for the season 1946-1947 in open competition in the last week of September. Requirements and definite details concerning this scholarship may be secured at the office.

During the season 1945-1946 Scholarships in piano were held by:

James Faulkner—The D. Hendrik Ezerman Foundation Scholarship

Gilda Leshem, Inez Gomez-Carillo — The Olga Samaroff Scholarship

Mervin Berger — The Hood Scholarship

Sonya Sydell — The Stolp Scholarship

Elaine Gottesman — The Lucie Palmer Scholarship.

THE FELLOWSHIP OF THE PHILADELPHIA CONSERVATORY OF MUSIC is an organization of some of the advanced students of the Conservatory and members of the Faculty, for the joint study, appreciation and performance of music in all its phases.

CONCERT AND COMMENCEMENT

Friday Evening, May 24, 1946

BELLEVUE-STRATFORD BALLROOM

Bach ..... Toccata in E minor

Gilda Leshem

Handel ..... Passacaglia

(*Free arrangement for String Orchestra after John Halvorsen by Boris Koutzen*)

Conservatory String Orchestra

Mozart ..... Concerto in C major, K 467, fiirst movement

James Faulkner

Lesley Cathcart will play the piano arrangement of the orchestra score.

Mendelssohn ..... Concerto in E minor, first movement

Nadia Koutzen

Inez Koutzen will play the piano arrangement of the orchestra score.

Schumann ..... Abegg Variations

Brahms ..... Rhapsodie in B minor

Mervin Berger

Chausson ..... Concerto in D major for piano, violin and strings, first movement

Sonya Sydell, Piano

Catherine Tyn, Violin

Conservatory String Orchestra

Walter Piston ..... Concertino

Inez Gomez-Carillo

Richard Farrell will play the piano arrangement of the orchestra score.

Address

MADAME OLGA SAMAROFF, MUS.D.

Presentation of Diplomas and Degrees

DAVID W. MEASUROLL, *President*

The honorary degree of Doctor of Music was awarded to WALTER PISTON, Head of Composition Department of Harvard University.

Steinway Pianos

Resume of Activities

Eighteen Closed Concerts by Students of the Preparatory and Conservatory Departments.

Ten Sunday afternoon Children's Concerts.

Ten Musicales by members of Mme. Samaroff's Master Class.

Two Special Concerts by members of Mme. Samaroff's Master Class at the Art Alliance on Tuesday evenings, April 30th and May 7th.

Three Concerts by Students of the Vocal Department, March 6th; June 7th and June 17th.

Faculty Concerts given January 28th; February 25th; March 11th and April 16th in the Barclay Ballroom. (In Memoriam, M. Sophia Ezerman.)

Concert by Conservatory String Orchestra, under the direction of Boris Koutzen in Witherspoon Hall, Monday evening, February 18th.

Piano Recital by Anley Loran on Monday evening, October 22nd.

Viola Recital by George Wargo in the Ethical Society Auditorium, Monday evening, December 3rd.

Piano Recital by Robert Brereton, on Monday evening, December 4th.

Sonata Evening for Piano and Violin by Annetta Lockhart and Oletah Dietrich on Monday evening, January 21st.

Piano Recital by Richard Gregor on Monday evening, March 18th.

Piano Recital by Charlotte Schreiber on Monday evening, April 22nd.

Piano Recital by Sister Anne Maria, I.H.M., on Sunday afternoon, April 28th.

Violin Concert by students of Boris Koutzen on Monday evening, April 29th.

Vocal Recital by Sister M. Rose Madeleine, I.H.M., on Sunday afternoon, May 12th.

Concert of Vincent Persichetti's Composition Class at Ethical Society Auditorium, Monday evening, May 20th.

Two Piano Ensemble Class Recital, under direction of Allison R. Drake, on Tuesday evening, May 21st.

Piano Recital by Marianna Oeschger on Wednesday evening, May 22nd.

Piano Recital by Jon Carlin on Wednesday evening, May 28th.

Concert and Commencement Exercises, Bellevue Ballroom, May 24th.

A special Children's Concert in the Ethical Society Auditorium, Saturday afternoon, June 8th.

Two advanced Students' Concerts in the Ethical Society Auditorium, June 5th and June 11th.

Rules and Regulations

BEGINNERS as well as advanced students may enter the Conservatory. No previous knowledge is required for admission.

Pupils may enroll at any time during the season, but, to insure greater efficiency in study, a course of 40 weeks, beginning September 16th, is recommended.

All arrangements as to lessons, payments, purchase of music, and business of all kinds, must be made with the Secretary of the Conservatory only. The Conservatory Office is open from 9.00 A. M. to 5.30 P. M.

ALL STUDENTS ENTERING THE CONSERVATORY
PLEDGE THEMSELVES TO
LOYAL OBSERVANCE OF THE FOLLOWING RULES

The Tuition Fee must be paid strictly in advance.

Pupils who are more than fifteen minutes late for any lesson forfeit the lesson. Punctuality is a necessity.

No pupil of the Conservatory is allowed to omit lessons without sufficient cause. Lessons lost in consequence of absence of students cannot be made good by the Conservatory. The teachers' hours are arranged for by the season, and they are in attendance whether the pupils are present or absent. In case of prolonged illness or other uncontrollable contingency, a special arrangement will be made

Regular pupils of the Conservatory must, when called upon, participate in students' recitals and examinations, unless excused therefrom by their teachers and the Director. The importance of this rule is apparent: progress can be definitely observed and officially stated.

Pupils must refrain from whispering or other disturbing behaviour at concerts, lectures, etc.

Pupils are not permitted to take part in concerts outside of the Conservatory without the approval of their teachers. The presentation of flowers at the students' concerts is not permitted.

In the Degree Course regular attendance at all Classes and lessons is required.

Pupils must examine the notices on the bulletin boards. Failure to do this results in many misunderstandings and disappointments.

Tuition Fees for Private Instruction

All tuition fees are due and payable in advance and may be paid semi-annually. The Conservatory year consists of forty teaching weeks, divided in two semesters.

September 16 ..... February 1

February 3 ..... June 21

First payment 50% of the entire amount due September 16, 1946. Second payment 50% of the entire amount due January 14, 1947.

PIANO

Elementary and Intermediate Grades

Half-hour lessons, once a week, season.....$60.00 to $120.00

Degree Course

Half-hour lessons, once a week, per person....$120.00 to $240.00

Madame Samaroff's Post-Graduate Course

20 Half-hour lessons, per person, per season..... $400.00

VIOLIN

Elementary and Intermediate Grades

Half-hour lessons, once a week, season.....$60.00 to $120.00

Degree Course

Half-hour lessons, once a week, per season....$120.00 to $240.00

Post-Graduate Course

Half-hour lessons, once a week, per season..... $240.00

VIOLONCELLO

Lessons, once a week $200.00

ORGAN

Lessons, once a week, per season.....$120.00 to $240.00

VOICE CULTURE

Lessons once a week, per season .....$160.00 to $240.00

HARP

Lessons once a week, per season .....$200.00 to $320.00

BAND AND ORCHESTRAL INSTRUMENTS

(Flute, Clarinet, Bassoon, Oboe, Trumpet, Trombone, etc.)

Half-hour lessons, once a week, per season.....$80.00 to $160.00

DEPARTMENT OF THEORY AND COMPOSITION

Lessons once a week, per season.....$120.00 to $240.00

TUITION FEES FOR CLASSES PER SEASON FOR REGULAR STUDENTS OF THE CONSERVATORY

Ear Training	1..$30.00	2..$40.00
Form and Analysis	1...30.00	2...60.00
Keyboard Harmony		30.00
Sight Singing		30.00
Sight Singing for Singers		30.00
Language Courses		30.00
Dept., Theory and Composition		
(a) Preparatory		30.00
(b) Intermediate and Graduate	30.00	60.00
(c) Post Graduate		75.00
Modern Orchestration and Arranging		60.00
Practical Orchestration	1..$30.00	2...40.00
Teacher Training Class	1...30.00	2...40.00
Class in Pedagogy		30.00
History and Literature of Music	1..$30.00	2...40.00
Piano Sight Reading		30.00
Vocal Ensemble		30.00
Voice Methods and Repertoire		30.00
Class in Conducting and Score Reading		60.00
Ensemble Classes		30.00
Choral Class		10.00
Orchestra Class		Free
Foundation Course for Pianists		60.00

SPECIAL FEES

Annual Registration	$ 1.00
For Special Examination	5.00
Teacher's Diploma	20.00
Soloist's Diploma	20.00
Degree	25.00

Practice Pianos 25c per hour (A limited number of pianos available)

CALENDAR FOR THE SEASON 1946-1947

Registration Days On and After September 4th

First Semester.....Monday, September 16th to February 1st

Second Semester.....February 3rd to June 21st

Special Summer Term—June 23rd to August 2nd

Pupils whose lessons fall on Holidays may arrange for these lessons at mutual convenience.

Classes in Theory, Harmony, Ear Training, History, etc., will start on October 7th.

The Philadelphia Conservatory of Music uses Steinway Pianos and Lyon and Healy Harps

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